

KERAMIC STUDIO

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SYRACUSE, NEW YORK

August, 1906



SEVERAL have written asking for information in regard to the "Christmas Rose" subject of the Christmas competition. We have no very clear study, but publish in this number the only one we could find. The Christmas Rose is not a rose at all; it is a sort of Anemone which comes up through the snow and blooms about Christmas time. It is white with sometimes a tinge of pink and a yellow center. We will try to publish another study next month.

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There seems to be a general exodus of craftsmen and china decorators in Europe this summer. Among our well known workers are Miss Emily Peacock, Mr. Marshal Fry, The Misses Mason, Miss Stewart.

We may look for some newly inspired work in the fall and trust that the readers of KERAMIC STUDIO may reap the benefit.

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Do not forget to gather material for the winter work and to gather new material, find for yourselves subjects that have not been overworked and color harmonies in nature that will lend a new charm to your interpretation of her offerings. There is a large and fertile field hardly touched both in wild and garden flowers, in insects and other forms of life, in landscape and in sky.

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LEAGUE NOTES

The greatest opportunity of the members of the League confronts us now, the re-establishment of the San Francisco club, only those who have passed through a like experience can understand the difficulties which must be overcome. No materials, no utensils, no demand for the work, almost broken hearts but indomitable wills, is the key to the situation. The League treasury is low, but at the last Board meeting fifty dollars was voted them and a motion passed to request every member of the N. L. M. P. to give from his studio at least one study. This is asking very little, so we beg of you not to neglect or defer it. Send to day to Miss Minnia Taylor, 31 Parnassus Ave., San Francisco, Cal.

Our study course, which is no longer an experiment, will be equal to a course in design. As previously stated in the KERAMIC STUDIO, we have selected three (3) flowers; the Poppy for the west, the Dandelion for the Middle States and the Field Daisy for the East. Three vase forms are to be selected later, on which to use these flowers. Study the flower during the summer months and in September send drawings with color scheme to Belle B. Vesey, 6228 Wabash Ave., Chicago, Ill. Do not undervalue this problem. Study also the grape as that will be used later on the "Farrington" punch bowl.

In the travelling exhibition the steins only will give an idea of our work, as the bowl and plate designs were received too late to be used and sent to the exhibition.

BELLE BARNETT VESEY,
President.

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THE CLASS ROOM

The next subject for the Class Room will be "The Art of Teaching," a course for beginner, referring to some designs published in KERAMIC STUDIO for illustration. This should explain just how to start a beginner, what kind of piece to work upon, what style of work to attempt, what steps to take in the work, etc., up to the advanced and finished work. A special extra first prize of \$10.00 will be added to the usual prizes if a sufficiently good article is sent. Articles should be received not later than Sept. 5th.

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GROUND LAYING

First Prize—Mrs. G. B. Strait, Cazenovia, N. Y.

TECHNICAL skill may only be obtained at the price of much labor, for there are no "bargain", methods for the one who aspires to be a good painter in ceramics.

The subject of ground laying is especially important, as a successfully laid ground will enhance the beauty of any piece, while one with muddy tones or ill chosen colors will destroy the harmony of the most excellent subject.

GROUNDING.

Before beginning a piece, place all necessary materials near at hand, where they may be readily obtainable. Now draw with India ink any design desired. Cover the surface to be grounded with good grounding oil, painted on with a large brush as smoothly as possible, and pad lightly with a bit of cotton loosely covered with soft silk, until the surface is even and possibly slightly "tacky".

If the surface is even before the oil grows sticky, set the piece in some place where it will be free from dust, until it becomes so. Many put a tiny bit of lamp black in the oil so that any variation in the coat may be readily discernible. If a rather thin coat is desired add an equal amount of turpentine to the oil.

In this way it will dry quickly, the color may be laid on without delay, and the danger arising from the collection of dust will be avoided.

Now carefully remove the oil from any part not to be grounded, and with a palette knife drop on the oily surface a good quantity of powdered color which has been reground or sifted through a copper wire sieve or fine bolting cloth. This will prevent the heavier particles of paint making dark spots when fired.

When the surface has been covered with the paint, with a very soft brush, or a bit of cotton, push the color about until it is evenly distributed and the oil has absorbed all the color possible, while every bit of the surface appears dry. Be careful not to allow the cotton or brush to touch

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the uncovered oil. The extra color may now be dusted off on a paper laid under the piece for the purpose, and replaced in the vial.

If after firing the tone is not deep enough, the process may be repeated the next fire.

When Velvet Rose, Ruby, Roman Purple or Maroon are used for grounding, the oil must be used thinner than for other colors, as otherwise they may scale in firing, or what is equally unfortunate, may fire a heavy, disagreeable brown, with no richness or transparency.

Whether grounded or dusted, all extra powder color must be carefully blown off before firing, as otherwise it is liable to come off and settle on some other piece in the kiln.

Dusted colors should never be dried by artificial heat, as the oil, which keeps open for a considerable time, may cause the colors to run.

In case the paint blisters in firing, the defective spot may be sanded off and retouched with the color used or if in a really serious condition the place may be cut out with a small knife until in as even a condition as possible when it may be further smoothed by the use of pumice stone then repainted.

Never remove a grounding color from a design, no matter whether mat or bright colors are used, until the surface is hard and dry. A sharp knife or erasing oil may then be used.

REMOVING DRY COLOR.

A good, practical eraser for removing dry, unfired color, is made by pouring several drops of fresh tar oil, procurable at any drug store, on the palette, rubbing a few shavings of good hard soap into it with a palette knife until it may be put on the painting without running.

The tiniest particle of lamp black may be added so as to render it plainly visible when applied. As this preparation thickens it may be thinned with turpentine. Take a brush heavily charged with the eraser, and paint over the thoroughly dry color that must be removed. In a short time, by wiping over the place with a small piece of cloth, the eraser and paint will both come off, leaving the china perfectly clean. In order to avoid injuring the adjacent tint, it is advisable to wipe from the edge toward the middle.

Fire hard enough to produce a good glaze at first, for if the strength is lost it may be regained by the after paintings, while it is impossible to obtain an underglaze effect without this hard fire. If the coat is heavy it must be fired slowly to avoid blistering.

TINTING, BACKGROUND, ETC.

In a background always avoid a medley of colors. Do not overwork, but strive for fresh, pure tones in a broad, simple way, working with as large brushes as are permissible, keeping the background really subordinate to the subject.

An artist once remarked that the greatest compliment he ever received on backgrounds was when a critic, on being asked concerning a ground he had painted, said, "I didn't notice what it was like, though of course it had one."

Decide what colors are to be used before beginning to tint, using such as will produce a harmonious effect, allowing no overworking of them. Let there be no sudden, "jumping off" place in the tints, but let the gradation be so subtle that one color really melts into another, as delicacy is one of the principal qualities sought for.

In naturalistic work use the same colors in the background that are found in the subject painted, possibly adding blue to give atmosphere. When large white lilies and lilies of the valley are painted, the addition of soft pinks and yellows in the ground will be charming; while with blood root blossoms a touch of the blue of the scylla will be effective.

In flower or fruit decorations the darkest color should come from back of the brightest part of the design, shadowy foliage being softly painted into the background, making them supplementary to the prominent cluster, and leaving no hard, tight edges.

When several colors are used in a background they are usually put on clear and blended into each other, though occasionally they are mixed before applying. Repeated paintings and firings are the best way to secure rich dark tints free from streaks.

For tinting, the mediums that may be bought ready prepared for the purpose are good or any of the formulas recently published in the "Class Room" may be used. The rule—as much fat oil as color, made thin with lavender oil—is excellent.

METHODS OF APPLYING TINTS.

It is well for the beginner to tint some flat object in monochrome until accustomed to the handling of the brush, then with a large brush slightly moistened with the medium and the tip touched into the color, go quickly over the whole surface to be covered with light firm strokes, allowing the brush marks to touch each other.

While still moist, pad lightly over the entire surface not touching the same place twice unless it is to remove some spot where the tint is too heavy; or if left too oily and it settles in spots it may be softly repadded when partly dry. Where one part of the tint is to be darker than the rest, paint heavier in that portion and pad from the lighter part of the tint toward the dark.

The iron reds may fire out if too thinly painted, but this can be remedied in subsequent firings, as the same colors may be used again.

If the paint settles in spots that will not soften under the blender, it proves that the paint is too dry and should be removed.

Where one is skillful it is well to paint the background before the design, then finish the piece at one sitting, as in that way the edges are kept softened.

A wash of color over a well dried tint is possible, but requires considerable skill to do well. Defective work may sometimes be covered by an irregular design of lines in gold or black, etc., but this is seldom satisfactory.

If a tint is marred by a touch or by dropping oil or turpentine upon it, pad as quickly as possible in order to remedy the accident.

If this cannot be done, remove at once with alcohol or turpentine and begin again.

DUSTING.

As it is a difficult matter to put on a deep tint wet, the practice has grown of putting dry powder color on a damp surface painted over with colors in the usual manner. This treatment not only deepens the color tones, but the additional flux from the extra amount of paint produces an unusually high glaze.

The dusting process may be repeated any number of times if refired between each coat, and the same color used on the painted surface is generally used in dusting.

The method of application may be briefly described



PASSION FLOWER—F. B. AULICH

(See Treatment page 86)

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as follows: Paint a piece with any colors desired, and when nearly dry, or so as to admit of bearing on rather heavily when rubbing in the colors, but while still moist enough to hold a thin coat of powdered paint, with a piece of cotton batting or surgeon's wool dipped into color rub over the surface, always being careful to keep color between the wool and the ground that is being covered. It is advisable to have a pile of each color used, on a separate piece of paper, with a bit of wool for each color, in order to more readily keep the colors pure.

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Second Prize—Sydney Scott Lewis, Georgetown, Ky.

Under the head of Ground Laying come four very important subjects that should be thoroughly understood by the china decorator.

1. Grounding.
2. Tinting.
3. Dusting.
4. Painting in backgrounds for naturalistic work.

GROUNDING.

The color is generally grounded on if you wish a highly glazed surface, more especially if a deep tint is desired. Have the piece clean and free from dust, paint the surface to be grounded with Hancock's English grounding oil (for small spaces Osgood's oil, it dries too quickly for large spaces). Put the oil on as smoothly as possible with a large soft brush. With pads of surgeon's cotton covered with two thicknesses of clean soft silk pad until the oil sounds tacky. The longer you pad the less oily and more even the finished ground. It will be of course thinner which is more to be desired than a thick ground, for you can always get the desired depth by a second coat after firing. And thus avoid a possible chipping or scaling if the ground is put on too thick. After the oil has been padded sufficiently pour out on a plate a good lot of powdered color that is free from lumps and grit, made so by passing through bolting cloth or copper sieve. Place a clean paper under plate to collect the loose powder, this can be put back in the bottle and used to the last bit, provided it is "bolted" when it begins to be lumpy or lumpy. If there is to be a design wiped out on the ground for color, gold, paste or enamel, draw in the design with India ink before putting on the oil, then after oil is padded wipe out the oil from the design. Next take up a lot of color (powder) on your palette knife and drop it on the oiled surface, with a wad of cotton (or brush) push the powder evenly and gently over the surface, being very careful to keep a good lot of color between the oil and the pad, keeping the powder well ahead of the cotton. When the entire oiled surface has been covered with color, dust back over it several times, then wipe off all loose powder, and if there are any wet or thin looking spots, dust on some more powder until the oil has absorbed all the powder it can, then remove all loose powder, wipe out all that has adhered where the design is to be and the result should be a smooth, velvety looking ground. Set away to dry before doing more work on the piece, as it is very soft and easily scratched. Should it have a small scratch or spot this can be remedied in the second fire by painting over the spot with wet color. A larger spot can be remedied before first fire, by putting on a little oil, bringing it up to but not touching the edge of the spot and dusting powder on, then retouching with wet color the second fire. Mat colors are much used for grounding in conventional work, used with gold over

raised paste. They are grounded on just the same as bright colors. If a mat ground chips in repeated fires, fill up the chips with hard enamel and touch with powder colors. Roman Purple, Ruby and Maroon are difficult colors to ground. They should be sifted and ground down with a glass muller, the oil used very thin, else they will not be transparent and will turn brown. Maroon is a rich red when grounded. If grounded color chips off, too much oil has been used and absorbed more color than the glaze can hold, sometimes it does not chip until the second or third fire, fill up the chips with hard enamel and touch with color. Color grounded on is especially fine for borders for plates, outside of bowls, bottoms of steins and pitchers in any conventional work when a rich glazed surface is desired. A luminous black is obtained by grounding Red Brown for first fire and Dark Blue for second. The best grounded black is obtained by putting with the black either Banding Blue or Pompadour. If a very light ground is desired have oil very thin (thinned with lavender oil) pad a long time and let stand before putting on color. If the ground comes out thin and spotted when a dark ground is wanted, for the second fire mix the color and put on as a tint.

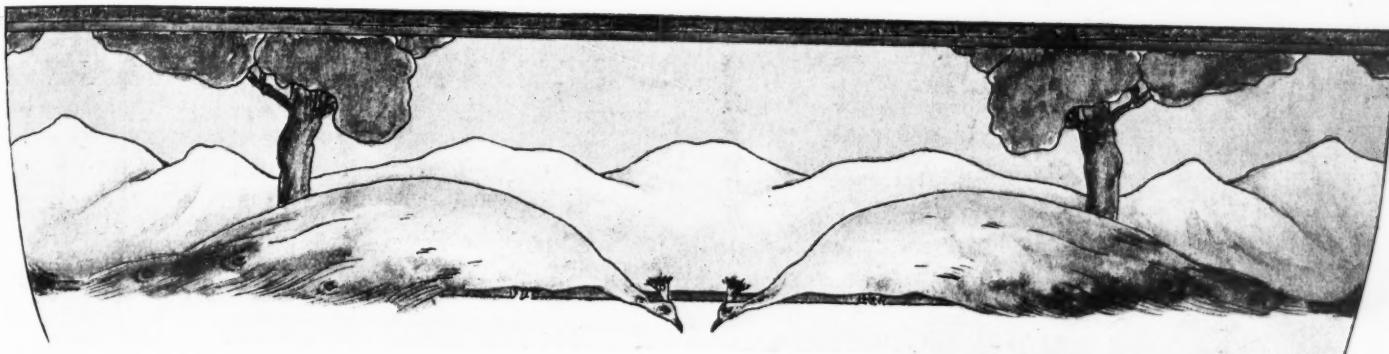
To dust on a ground of different colors, say some pure color and some mixed color, make a mixture of the colors you wish, pad in the oil, put on some pure color, then the mixture, then another pure color that has been used in the first mixture or in the second if more than one mixture has been used, then the second mixture, then pure color, working one color well into the other so there will be no spotted appearance. In the second fire bring the whole together by dusting on some single color. A heavily grounded color will not stand many fires.

Grounding oil can have a little bit of the color you are to use put in the oil to make it show plainer and you can see if the entire surface is covered and if it is padded evenly. If the ground after firing feels rough to the touch smooth with fine sand paper.

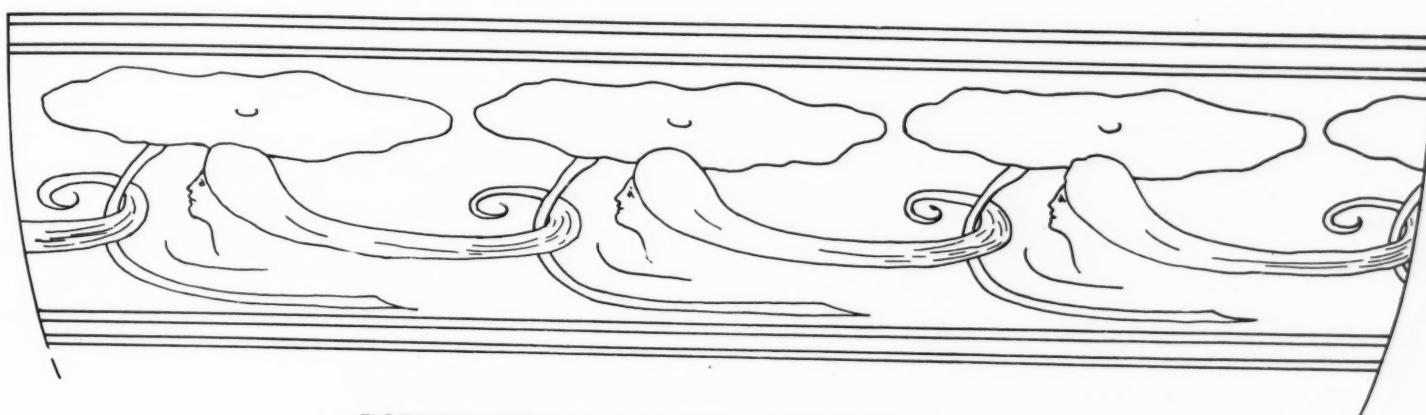
TINTING.

One of the most important things about china painting is to be able to put on a good tint, smooth, free from dust and oil and of the desired shade. Have the piece clean and dry. If a design is to be wiped out on the tint, draw it in with India ink, before tinting. Have at hand plenty of clean surgeon's cotton in different size wads, when ready to use place over this cotton two thicknesses of soft silk, this will keep the cotton from pulling through into the paint. Tube colors are better for tinting than powder, but the latter are good if rubbed thoroughly or sifted; and they require no flux, except that the iron reds like Carnation and Red Brown when put on lightly are apt to fire out, use a little flux to prevent.

Rub the powder colors to the consistency of stiff tube color, with Fry's medium, then put in about as much fat oil as you have color, rub well together and thin to the desired thinness with lavender oil. Light tints can be put on by using a good deal of medium, less lavender oil and no fat oil. After the paint seems to be mixed right try a little sample of it on an odd bit of china, if it separates and looks lumpy it needs more rubbing, if it pulls from the china it needs more oil, if it looks bubbly it is too oily. When it pads evenly and smoothly it is ready for use. For a large surface put on rapidly with a large tinting brush, be sure and have the brush perfectly clean and soft, pad rapidly, lightly and evenly over the entire surface, not in spots here and there. When



BORDER FOR PUNCH BOWL—ALICE WITTE SLOAN



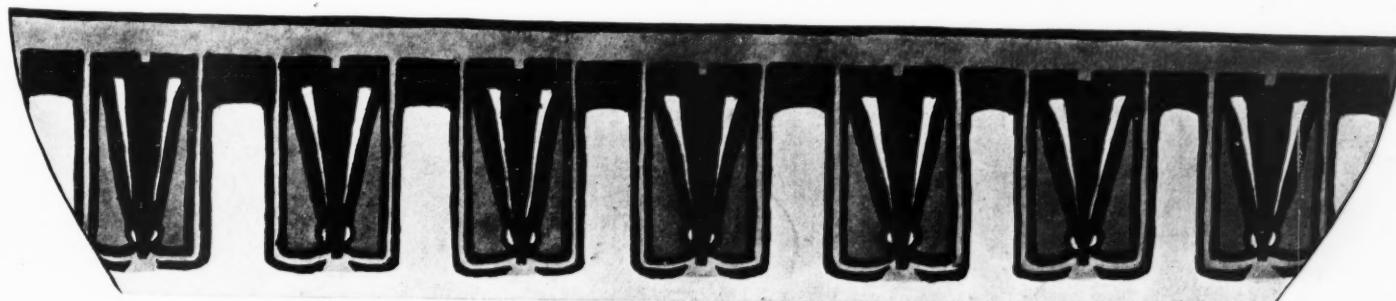
BORDER FOR SALAD BOWL—ALICE WITTE SLOAN



PUNCH CUP—MARY OVERBECK



PUNCH CUP—RUSSELL GOODWIN



BOWL BORDER—MARY OVERBECK

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the pad becomes charged with color take a fresh one, pad until the space desired tinted is covered with a clean velvety looking tint. The design then can be easily wiped out while the tint is still wet.

Mat colors are used in tinting just the same as the bright colors, they may be semi-glazed by adding 1 part flux to 4 parts color. The dark mat colors require less oil; after firing, smooth the mat surface with fine emery paper. For tinting have a few stipplers and a blender for use under handles, etc.

When the tube colors are used use $\frac{1}{2}$ flux—except in Apple Green, Mixing Yellow and Pearl Gray. The best tinting is done with Dresden thick oil, Fry's medium and lavender oil and not with a prepared tinting oil. To blend a tinted color into a powder color take some of the powdered color used in dusting and rub into the tinted edge with a brush before the tint is dry. If you wish to tint part of a piece one color and blend into another, have both tints mixed ready to use, paint on one then bring the other up to it and blend together with the dabbler. After a tint is dry look over it and remove any speck of dust with a fine point or dust scraper.

DUSTING.

Color is dusted on different parts of nearly dry painted china to get atmosphere, soft effects, depth and glaze, using blues to blend into skies, brown and reds to blend into dark backgrounds, also to give tone and balance to the whole.

The glazes such as Lavender, Ivory, etc., are dusted on to give a higher and more uniform glaze to the whole or part of the painting. Ivory glaze gives a cream tint but eats up reds and turns them brown. Dusting is done by rubbing gently the half dry painted surface with powdered colors. When the paint is too dry the powder will not stick, either take the paint off and do over or wait until next fire. Drop on color with palette knife and push it gently over surface with a piece of lamb's wool. In naturalistic work the color used is the same as that used in the painting, after dusting the high lights are not taken out and no patching can be done. Be careful to wipe off all loose powder as it will fly in the firing and settle on other pieces. Dark Green, dusted over Brown Green makes a rich color for backgrounds. Quite a good underglaze effect is obtained by painting the piece as usual and firing, then for the last fire ground on Ivory, Green, Lavender or any glaze, just as you would for a grounded ground. When you wish to dust with two or more colors mix on the palette with alcohol in given proportions and when dry use the mixture for dusting. After a piece has been painted in and fired for second fire, oil piece with special tinting oil, pad until tacky, allow it to stand 2 or 3 hours or sometimes over night then dust it with any mixture or pure color that is desired and you get very rich effects. This treatment is good for landscape panels, steins and pitchers. In conventional work, done in greens, reds, greys, browns, dust a part or the whole in this manner with Neutral Yellow, Pearl Gray, Gray for Flesh or Flowers, or Meissen Brown. In this way you get many beautiful and soft effects. The special tinting oil is very good mixed with these or other colors and the piece flushed and padded just as in a tint and when almost dry it can be dusted in the usual way. If you wish to put Ivory glaze on a piece already fired tint it on lightly as color, then when dry rub the powder in the surface until it has an even mat appearance. To successfully dust powder color into a painted surface the sur-

face must be just right, neither too wet nor too dry, if too wet it will lump up and rub off, if too dry it will not adhere.

BACKGROUND.

The subject of backgrounds for flowers, fruit, etc., in naturalistic work is a most important one. Generally the same colors are repeated in it that are used in painting the design itself. The darkest color in the background should come from behind the lightest spot to keep the centre of interest. There should be no great contrast of color, and a gradual passing from one color to another working the fruit, flowers, along with the background while the paint is open thus blending together the whole and avoiding hard lines. The blending may be done with a silk pad or the brush, many use the ball of the middle finger for small spaces or the soft part of the hand in fact anything that will work to the best advantage and get the best results. The background should not have a worked over look but be fresh and luminous. Much attention should be paid to harmony in color, and the relation of subject and background.

In a subject where yellow predominates, the complimentary color is violet, so we find violet shadows and tones, for red the complimentary color is green, so there we would find green and yellow and blue that go to make green. So for blue we find red and yellow. If one has a good naturalistic colored study to follow one is not apt to go astray on the background but when one has no study and just one in black and white the background is often a difficult matter and becomes more a matter of nice feeling for harmony in color. It is here that a good "sense of color" will help one out of the difficulty for without that there is apt to be discord.

When the piece is dusted, with a large soft brush clean off any superfluous paint, to prevent spots after firing.

Sometimes a background alone is dusted, while the remainder of the design is painted in the usual way. But a softer, more harmonious effect is produced if the dusting is made to go over the shadowy parts of the design, and over at least the edges of the prominent portions. Over the shadowy portion dust the background color on which it rests. This gives an underglazed effect.

Usually not more than two or three, and frequently but one color is used in dusting, and if the latter, it is put over the entire piece, lights and all. If this is done it should be a color found in both background and design, and in both lights and shades. A very heavy grounded color is liable not to bear repeated fires; but a surface lightly dusted may receive a succession of dustings and firings, with an even superior depth of color. A piece cannot be worked into after dusting, and not even a high light removed.

Colored glazes, Ivory, Green, Lavender, etc., are to be dusted on a dry, unfired decoration to increase the glaze and are not mixed with the color. They are applied the same way as dusted color, but must not be put over reds or flesh tones.

Powdered paint may also be put over a perfectly dry surface, in which case a very small amount will adhere. This will slightly tone the whole, and is called "dry dusting." If a design has been allowed to become dry before the background is painted in, when the latter is dusted the color should be allowed to go up on the shadowy portions.

To obtain an even tone of the purple found in the pansy, dusted Royal Purple may be used. New Peach



STUDY OF BUTTERFLIES—F. ALFRED RHEAD

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dusted over the same produces a good pink if thin, though it is liable to chip if used heavily. Wild Rose Pink, or Pink 26 over New Peach makes an admirable color well suited to wide borders and surfaces, while Velvet Rose, Dark Blood, Celadon, Apple Green, and Olive Green 4 are good used alone. A good dusted Black of a deep tone may be obtained in any of the three following ways: Two thin coats of Black; a coat of Pompadour, then one of Banding Blue; or one of Banding Blue, then Black; in each instance firing between.

Blacks are said to be useful to dust over greens that have turned brown by firing.

TINTING AND DUSTING IN MAT COLORS.

Mat colors, which on account of a lack of flux do not glaze, are particularly adapted to grounds, and especially in combination with gold work for conventional designs, though charming for such flowers as azaleas, against a soft creamy ground.

The colors come in powder form, and being of a hard composition, it is well to first rub them down on the palette with either turpentine or alcohol, the latter acting more quickly. Then mix with fat oil until of a creamy consistency, and spread with a brush moistened with lavender oil. Any medium sold for the purpose will doubtless answer as well. The mat colors must be spread over a surface as evenly and smoothly as possible, and the tint blended at once with a dabber. Or it may be dusted in the same manner as bright colors.

If ivory or some light tint be chosen for the ground the design may be drawn on with a pencil when the paint is dry, and the paint removed with the eraser.

If the color has been made too thin it will show the china through, and if too much oil is used it will be sticky and attract dust.

Do not dry by artificial heat but allow the piece to stand overnight. If it is not perfectly dry by this time, remove and repaint.

Sometimes one tinting will not be sufficient, in which case the painting or dusting may be repeated. With plenty of practice, it is possible to put on a second coat before firing.

Any mat colors may be mixed at will with the exception of Coral Red, which not only must be used alone but can have but one fire. Any of the yellows harmonize with the browns, dark greens with light greens, reds with brown, and purple with lilac, only a light mat color cannot be used very successfully over a dark one.

If wanted in more delicate tints than they come, they may be made lighter by the addition of Mat White, remembering that light tints must be as heavily painted as dark ones.

Mat colors combine well with lustres and bronzes, and if well dried will take enamels or raised paste before firing, and the latter may also be gilded. Flat outlines of unfluxed gold may also be applied to unfired mat color.

Too light a fire, or too thin paint may cause color to rub off, while overfiring will cause a smooth appearance.

While mat colors are only suited to decorations of a simple character, except where gold is used elaborately they may be made both pleasing and effective.

Dusted bright color will not usually take gold well, so before firing the color may be removed from where the gold is to be placed.

Enamels cannot be placed over unfired dusted bright color, without their sinking in more or less, though it is possible to do this over an ordinary tinted ground.

Dead gold grounds are seldom seen, but are best used on panels for Japanese effect, swallows in black, gray or brown, with white breasts, being most pleasing.

Gold may also be used as a background surrounding tiny panels of marines or flowers, outlined with paste, leaving a place for monogram and such inscriptions as would make it suitable for a golden wedding.

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Third Prize—Ella L. Adams, Yellow Springs, O.

"If to do, were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces."

To one making his first effort in grounding, this quotation seems very appropriate, for all that is necessary, according to most instructions is:

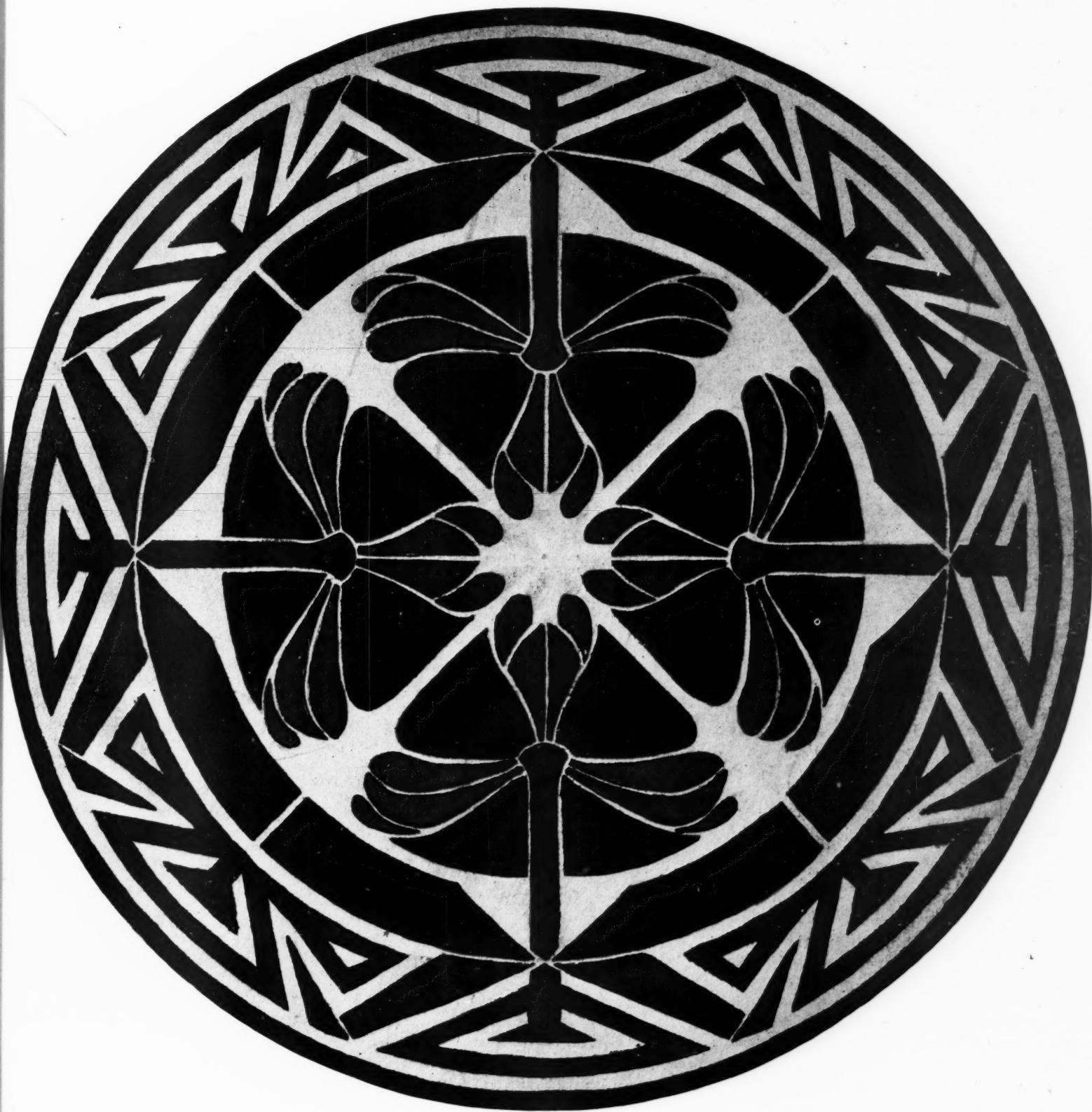
To apply a coat of grounding oil, pounce it with a dabber, pour the color on the surface, spread with a piece of cotton or soft camel's hair brush and lo! the victory is yours. Of course as a side issue the china should be cleansed of paint where not needed, but to the uninitiated this consumes but a moment. This sounds alluring and free from drudgery, or is the wiping out process a joy to the majority? True, the art of grounding is not difficult only a little dexterity is necessary. If a plain band of color is the ground the china can be cleansed very rapidly, but, if some conventional or semi-conventional design is to be wiped out, the drudgery is more than semi-apparent. So many little points seem to spring up for the amateur to solve for himself. This seems a good method to follow:

First cleanse the china with alcohol or turpentine then with soap and water and let dry thoroughly. The alcohol or turpentine if left on is too apt to hold the oil or color where not wanted. Pour the powder color to be used on a dry palette or china plate and pour on enough, yes, more than enough, for it is not wasted, since what is left over can be used again. With a dry palette knife or muller rub the color until perfectly smooth and free from grain. Some use a silk sieve for this process and sift the color to make it smooth. Mix the grounding oil with water color Carmine to make a decided pink since this shows much plainer than the grounding oil alone, hence is easier wiped out where not wanted and a firing obliterates all traces of the water color. Often a little of the color to be used in grounding may be carefully mixed with the grounding oil instead of the water color.

Apply the colored grounding oil with a broad brush and then pounce with a silk dabber which has been filled with a good quality of cotton batting, for this seems to keep its shape better than surgeon's cotton. Be sure to pad until smooth and tacky.

Now, with the palette knife take up all the color and place it on one side of the china. With surgeon's cotton or a soft camel's hair brush draw the color over the oil being careful not to touch the oil with the brush or cotton.

With careful manipulation in one distribution the oil should take up its full quota of color. This is shown when the surface is not oily and is free from spots. If one application does not produce a dry, dusty surface apply more color. On to a piece of glazed paper brush all the superfluous powder color for it is easier poured into its vial from glazed paper. With a silk rag or pointed stick covered with cotton wipe off all the mixture of color and oil where not needed, and make sure that not even a dot of powder color remains where not wanted for this has an annoying way of proving very conspicuous when



DRAGON-FLY PLATE—NANCY BEYER

To be executed in dark blue and green on a cream or grey green ground.

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fired. If all this is carefully done the grounding will prove a success.

Should a design in paste or enamel be desired upon this grounding color, the color should be wiped off where the design is to be placed since paste or enamel is apt to chip off over ground color.

If a very light tint is desired either thin the grounding oil with turpentine or after applying the oil let the piece stand for some time so that it will not take up so much color. If different tones are desired in the grounding, the china should be prepared with the oil padded as before and then apply the lightest tone where desired.

Carefully brush off all superfluous powder and apply the next tone, blending into the first color. Proceed with other tones in the same manner.

If, by any perversity of fate the grounding should develop uneven places in firing, they may be smoothed out by retouching, but always strive for perfection in the first firing and if the faults are glaring rub out and try again, for this will give more satisfaction in the end.

Mat colors seem to need a more careful rubbing down than glazed colors but otherwise the same rules apply to both. There is this exception; a mat ground should not have as hard a firing as a glazed ground.

Ruby, Purple, Maroon, Coalport and Sevres Green are all difficult colors to use in grounding or its sister, dusting. For the reds thin the oil with turpentine since too thick an application may chip off in firing. The greens mentioned are apt to fire either a brown tone or a spotted effect so don't use them.

TINTING.

Good mediums for tinting should first be considered. What seems satisfactory and easy for one person to handle seems not the medium for another. Surely usage has something to do with this for let us hope that all tinting mediums have their merits.

A very little Dresden thick oil mixed with the color and the Sartorius tinting oil added until the mixture contains bubbles while being mixed is a good plan to follow in tinting large surfaces.

The tinting oil keeps the color open until it is evenly padded.

Copaiba with $\frac{1}{2}$ clove oil is a good medium on small surfaces, for this dries more rapidly than the former.

Lavender oil may be used as a tinting oil after the color has been mixed with thick oil. Many more mediums give just as satisfactory results as these.

Some find the tube colors more satisfactory for tinting than vial colors, since they are not so grainy, but a careful mixing will remove this trouble. If tube colors be used mix with turpentine before using the tinting medium. Be supplied with a good tinting brush, cotton and silk for padding.

It is best to test the tinting mixture first upon some stray piece of china. Fill the brush and convey the color to the china. Pounce with a dabber made of the silk filled with cotton. If the mixture has a tendency to cling to the pad or in other words if it makes a "sticky" noise while being padded, the proportion of tinting medium is correct. If faulty add more tinting medium. Never add turpentine since this is too rapid a dryer.

Should the silk seem to take up too much color let stand a few minutes to become drier. Color, however, is bound to be taken up with the silk. Pad rapidly over all the surface with the same dabber and some of the color on the silk will be transferred to the china in the

process. Of course the same dabber should not be used over different colors since this might make a muddy tint.

If the tint seems very wet and too dark after the first dabbing use a fresh silk and pounce again. The dryer a tint is pounced the less dust it will gather.

If too light in tint a deeper color may be dusted on when the tint is dry or else it may be deepened for the second firing. Never rest content unless the tint is evenly padded.

DUSTING.

Dusting is invaluable for strengthening backgrounds, deepening flowers or leaves or making a deeper tone in conventional work. First tint the china the desired color, let stand several hours and then it is ready to dust.

A good way to test this required time is to take a piece of surgeon's cotton (which is used for dusting) and lightly brush back and forth on the tint. If a faint scraping noise can be heard it is dry enough to begin dusting. Your powder colors should be well rubbed down and placed on a stiff paper. Blotting paper is very good.

Have a separate piece of cotton for every color and beginning with the lightest tone rub the cotton in the powder and apply to the china. This dusting should be done with a light movement and one color should be carefully blended into another.

Some prefer a camel's hair brush for dusting but the same effect is produced with either. In dusting backgrounds always decide beforehand just where you want your various colors and do not attempt any rainbow effects. The background might with this treatment prove a foreground. The simpler a background the truer to its name.

In naturalistic designs the greys and other background colors should be made up of the colors in the design. In other designs a contrast is permissible and sometimes preferable. Some of the background (in naturalistic work) should be dusted over the edges of the design or vice-versa for this holds them together and takes away the effect of the design having been cut out and pasted on. In painting a background in naturalistic work always have its darkest spot under the lightest flower or fruit for this helps to accentuate the prominent feature of the design. Strengthen this still further in dusting.

It is a very good plan to keep the dusting colors in a box ready for use with the same colors in the same places just as if they were on a palette. This plan saves time and color.

There are two ways of laying in backgrounds for naturalistic work. One is to paint the design, fire, then lay in the background and retouch design. The other way is to lay in background first and while still wet paint in the design. The second method is more difficult but it gives a softer effect. In either paint rapidly with firm even brush strokes, obliterating brush marks with soft cross strokes only using the silk dabber where absolutely necessary, for the silk pad takes away many of the strong brush effects. After this is dry strengthen the tones by dusting as previously directed always making sure there is no superfluous powder color. As a finish it is well to blow over the plate to remove any extra powder.

○ ○ ○

Fourth Prize—Bertha Morey, Ottumwa, Ia.

[EXTRACTS ONLY]

Use English grounding oil as a medium and if it is too thick it should be thinned with turpentine which has stood open for a while so that any water in it will evaporate.



GLOXINIA—PAUL PUTZKI

(See Treatment page 88)

KERAMIC STUDIO

Paint the oil over the surface with a tinting brush using it as thinly as possible. Then pounce with a dabber made of a piece of cotton covered with two thicknesses of old china silk. Pounce until it looks even and not in the least bubbly as these little bubbles cause the color to be spotty. The more oil is removed in this way the less color the oil will hold and the lighter the tint will be after firing.

TINTING.

If more than one color or shade is used, always begin at the highest and work into the darkest. Do not work with a dabber that is too wet as it will give your work a muddy appearance.

Dark or light mat colors tinted on and then painted over for the second fire with the mat color mixed with a painting medium gives an effect almost if not quite equal to that when the color is dusted on.



MARIGOLD (Supplement)

Laura Overly

FIRST fire—For shadows in the flowers use Violet mixed with Yellow Brown. Keep the high lights clear and crisp.

Second fire—Use Primrose Yellow and Albert Yellow. In the third fire strengthen shadows with Warm Shadow, Yellow Brown and Violet mixed.

Leaves—Yellow Green, Brown Green and Dark Green.

The background can be painted with Violet and Yellow Brown using Primrose and Albert for the last fire.



Y. W. C. A. Art School, New York. No. 1.

Y. W. C. A. ART SCHOOL

If any question why a picture of girls embroidering finds place in the KERAMIC STUDIO, a visit under the skylights of the Young Womens' Christian Association of New York City will answer the query effectually. In the meantime we explain that all these girls do good modeling and some of it is shown in the following illustrations. For instance the girl who is working a border in her own design of exquisite coloring on a black lace scarf, Miss Sylvia Williams, finished perhaps this very morning her pentagonal lantern shown in illustration No. 3. She is in the second year of the course and she has adapted here to clay her stenciled design handed in as a class exercise to the instructor in that line, Miss Hellra M. Turner

And Miss Mary Krackowizer in her first year,—the one who is outlining kittens and balls upon a knitting-bag,—modeled that gargoyle with an extra sized mouth for the swallowing of an electric wire.

The remaining work photographed was done by classmates of these girls in the first or second years of the course, all having entered without examination to learn what art is by designing and painting, drawing and composing in various materials and mediums.

The triangular lantern is by Miss Mimi Kohlmann who received the second year scholarship 1906 for the usual round of water color, cutting stencils or blocks for stamping (as upon the sash curtain in the embroidery picture), cast drawing, charcoal compositions illustrating a story, studies of museum textiles, etc. She did not take embroidery this year but it is necessary to a third year certificate.

All this time we have not introduced the teacher of art embroidery, Miss Mary Bacon Jones, who has received her art education in this school. She designed the poster behind her and has shown in other ways a fine sense of color and design in water colors as well as in clay.

Our second picture shows the famous "Griffon" of Notre Dame adapted as a lantern by Miss Genevieve Wilgus who took the 1906 scholarship for the first year work. It looks extremely devilish when the candle flashes light over face and chest. This is a part of her product in the corollated course of manual training, "Design, Mechanical Drawing, Wood Carving, and Modeling based on Historic Ornament." The girls spend a fifth of their twenty hours per week class time upon clay, but it is generally found too fascinating to drop there and much is done out of class hours; Miss Tilda Jellinghaus' swan vase was fashioned in that way from a suggestion in "the STUDIO". (Ill. 4.)

We do not use the potter's wheel since our aim is not trade but education; our clay is fired at a fireproofing place since we cannot have a kiln at present.

And now we turn back to justify ourselves for the reproduction of the first illustration. We are trying to enrich the life of the Nation by our contribution of the "all around" art girl who is cultured and can be of use and earn her salt whether at home or in a salaried position and who knows what art is because she has touched it on many sides. And whatever refinement and character she may gain in embroidery or otherwise will appear in her clay.

*Sophia A. Walker.
Director of the Art School of the Y. W. C. A. of New York City.*



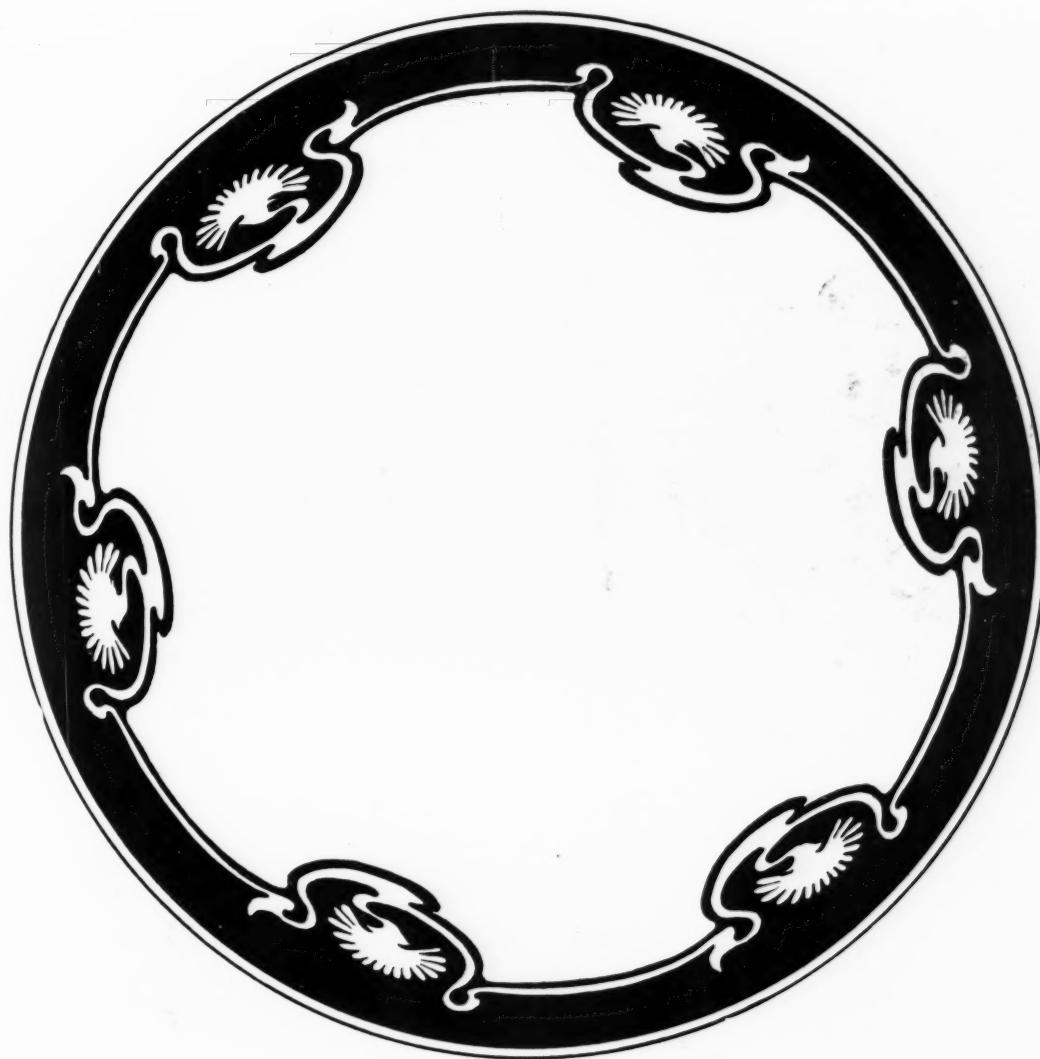
Y. W. C. A. Art School, New York. No. 2.



Y. W. C. A. Art School, New York, No. 3.



Y. W. C. A. Art School, New York, No. 4.



PLATE—EDITH ALMA ROSS

Design in gold outlined in black on a tinted ground.

TIN-ENAMELLED WARE

Charles F. Binns.

[Fourth Paper.]

THE ware, whether vase or tile, being glazed and dried is now ready for the decoration. An important characteristic of Delft ware is that the blue pigment is laid upon the unburned glaze. This treatment develops the peculiar tint of color which is well known to collectors and which seems impossible of attainment under any other method.

The use of gum in the glaze as advocated here has an important bearing upon the work because a glaze containing gum is, when dry, much more easy to handle and is not nearly so liable to work up under the brush of the painter. It has, however, this disadvantage. The work being more easy to perform the skill and freedom of line which belonged to the ancient workers are, to a large extent, lost, moreover the very fact of the glaze working up with the color, however troublesome it might be, was largely responsible for the pleasing tones of the blue and the perfect harmony between base and decoration. There is no need, however, to court difficulties unless some superiority be thereby gained. The surface containing the gum can be worked upon with greater freedom than the pulverulent glaze which is simply mixed in water, and if the color effect of the old style be desired a little of the glaze itself may be mixed with the blue.

The tint of color will probably cause some trouble. The underglaze blues which are made in modern times are, as a rule, crude in tint because of the purity of the ingredients from which they are made. In olden times pure chemicals could not be procured and hence the colors made were soft and harmonious. The remedy is to buy several colors and to mix them. Any firm of dealers in ceramic colors will supply samples of underglaze blues, blacks and browns and a few experimental mixtures will result in the desired hue. Blue, of course, is the foundation and a little black or brown is usually sufficient to tone down the brilliance of the commercial color. A little glaze should also be mixed with the blue. This not only helps the old fashioned appearance of the blue but also makes it melt into the glazed surface more readily.

Before sending the wares to the kiln due provision should be made for proper placing. Stilts are not very satisfactory because, if a drop of glaze does run down it attaches the stilt firmly to the piece and the result is considerable trouble, if not total loss. A better plan is to make small discs of a refractory clay and to have these exactly the size of the bottom of the vase to be burned. These discs should be burned first and then coated with an infusible wash, either equal parts of kaolin and flint, or equal parts of bone-ash and flint. If a vase be placed on one of these and if the glaze does flow it only fastens the disc and this, being of a soft clay, is easily ground off. If the glaze does not flow the disc can be used over many times.

For the successful burning of tiles some little contrivance is necessary. They must be burned flat and not reared and they must be completely protected from dust. There is no better plan than to make a number of little square saggers, each large enough to hold one tile. The tiles are not placed in these but beneath them, that is, one tile is set on a level foundation and a sagger is inverted over it. Upon the bottom of this sagger, now turned upwards, a second tile is set, then another sagger

inverted and so on. Each tile rests secure from dirt beneath its own covering and the pile can be raised as high as the kiln will allow. These little square saggers, commonly called setters, can be easily made from plastic fire clay and if a groove is formed at the base of each so that it will lock with its neighbor the work will be the more complete.

Delft ware, to be perfect, should be glazed with a second coating after the first one with the decoration, has been fired. The glaze so used is the same as the underglaze but without the tin oxide. Either of the glazes or enamels already given will form a clear, transparent glaze if the tin oxide be omitted. The procedure is the same as that already described except that the second glaze is put on very thinly. The pieces should be soaked as usual and carefully dried for even though glazed the body is still porous. The clear glaze is applied exactly as the opaque glaze was but mucilage will not be needed.

The fire should not be so severe as that for the blue and enamel but a low heat just sufficient to nicely fuse the glaze.

This second glazing is not, of course, a necessity but it adds greatly to the brilliance and quality of the ware.

The Delft potters did not confine themselves to blue and it is quite permissible to decorate further with overglaze colors if one so desire. There is, in fact, no end to the variety of effects possible. Reds and greens may be freely used and even lustres are appropriate. These can be fired in the regular overglaze kiln but care must be exercised at first lest the colors be over burned. The enamel is softer than the usual run of glazes and the colors are apt to sink in more easily. The fire should, therefore, be very gentle at first until it is seen what the glaze will stand.

It may be well to add a word of caution with regard to the thickness of the enamels. In explaining the use of matt glazes it has been stated that they can scarcely be used too thick and while this is true the same does not apply to glazes and enamels of the brilliant type. These are apt to flow under fire and if too thick will run and spoil the work. Here again a little experience will be helpful. If the enamel flows off at the bottom of the vase or if the color runs in streaks the coating is too thick. A little water must be added to the dip—a very little will suffice—and the piece must be shaken more vigorously.

It is a good plan to place vases after glazing, mouth downwards on the stilts, the glaze or enamel will then drain towards the upper part of the piece and the top will, therefore, have the thicker coating. Then on burning, the piece, of course, being set upon its base, there is not so great a liability of the enamel flowing down.



TREATMENT FOR PASSION FLOWER (Page 75)

F. B. Aulich.

THIS is a beautiful flower. Some are able to depict the sufferings of Christ by showing in the formation of the stamens the nails used to crucify our Saviour.

Take Rosa or American Beauty for the flowers and Crimson Purple for the halo around the centers. The stamens can be erased with a knife after being dry. For the greens use Blue Green, Warm Green and Olive Green. Take warmer tones for the point leaves and blueish tones for the distance. Tint to suit yourself.



WILD ROSE—DECORATIVE STUDY—HANNAH OVERBECK

KERAMIC STUDIO



CHRISTMAS ROSE

STUDIO NOTE

Miss Emily F. Peacock left New York on July 14th for a trip to France and England. All correspondence in regard to Crafts Department should be addressed to our Syracuse office during her absence.

* *
CLUB NOTES

THE Mineral Art League of Boston, held its fourteenth annual meeting at the Westminster, Saturday afternoon, May 19, the president, Miss Ella A. Fairbanks, presiding.

The report of the recording secretary, Mrs. C. L. Swift, showed that the year had been one of unusual interest.

In addition to the regular league exhibition, held in October, the members exhibited with the National League also at Rochester, N. H., while fine lectures by Mr. C. Howard Walker, Mr. Vesper L. George, Mr. Peter Roos, Miss Amy Sacher and Miss Minnie S. Seaver were arranged for by the educational committee.

The report of the corresponding secretary, Miss Marianna Heath, was read and the report of the treasurer, Miss Augusta I. Johnson, showed that the financial affairs gave occasion for congratulation. The president, Miss Ella A. Fairbanks, was re-elected, as was also Miss E. E. Page, vice president; Miss Caroline L. Swift recording secretary; and Miss Augusta I. Johnson, treasurer; the new officers elected being Miss Elizabeth Carter, second vice-president and Miss J. Pauline Haskell, corresponding secretary. The meeting was followed by informal luncheon to active members, at which the plans for the coming year were discussed.

TREATMENT FOR STUDY OF GLOXINIA (Page 83)

Paul Putzki.

THESE flowers come in four different shades, white, pink, violet and purple, and to produce the best effect, mass white, light violet and dark purple.

In painting the white flower use Grey, and lay in the center with Albert Yellow shaded with Brown Green.

For the violet flower, use Putzki's Light Violet and shade with Dark Violet.

Paint purple flower with Ruby Purple shaded with same.

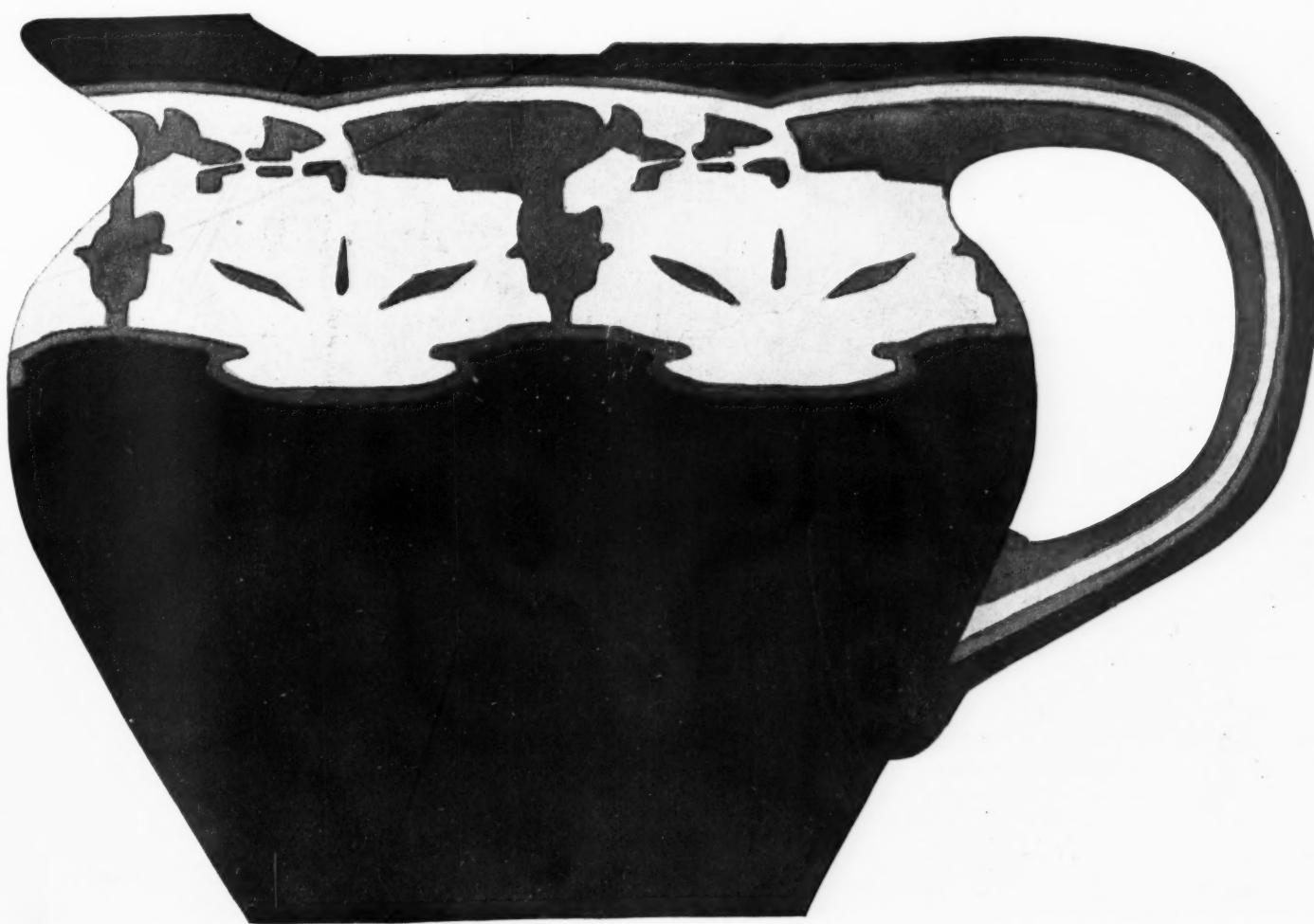
Lay in the leaves with Yellow Green, Dark Green shaded with Brown Green, and in the background use all the colors mentioned for flowers and leaves.



ROCKY MOUNTAIN COLUMBINE—EMMA A. ERWIN



FRUIT BOWL IN DARK BLUE AND WHITE—SABELLA RANDOLPH



WATER PITCHER—WILD ROSE—HANNAH OVERBECK

To be executed in three tones of olive green.

KERAMIC STUDIO

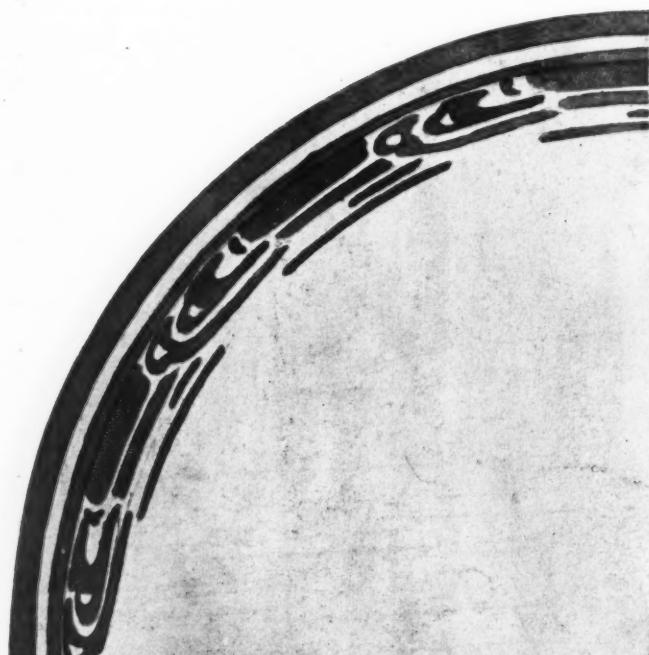


PUNCH BOWL BORDER IN PURPLE AND BROWNS ON A
YELLOW BROWN GROUND—RUSSELL GOODWIN

PURPLE CLEMATIS (VIRGIN'S BOWER)

Mrs. Carrie Williams.

SKETCH the design with India Ink. Paint the two prominent flowers in warm violet tones, shading from light to very rich deep tones in the shadows and markings. The shadowy flower is more greyish. The stamens showing between the sepals are greenish white. Paint the leaves with Yellow Green for lightest tones, shading with Night Green and Brown Green. Backs of leaves a greyish green. Branches and broken petioles are painted with Warm Grey shaded with Gold Grey to



WATER BORDER FOR SALAD SET IN GREENS—
MARIE CRILLEY WILSON

which a trifle of Black has been added. Bracts at base of leaf whorl are Yellow Brown, shaded with Hair Brown. Clusters of filament, Canary Yellow with just enough Apple Green to give a greenish tint, shading with Night Green and Brown Green. The little twig held in one of the petioles is in dark grey tones. Lightest part of background Imperial Ivory, running into Yellow Brown for the middle tone. Darkest part Brown Green and Dark Brown. Two fires will be sufficient. Use the same colors for second fire deepening the tints where necessary. It would be well to use a little Lavender Glaze in the Violet for first fire.



ASTERS

Mary Turner Merrill.

FOR first fire: Paint the flowers a soft grey (Fry's White Rose) being careful to preserve all the high lights. The leaves, Apple Green and Mixing Yellow shaded with Shading Green. Background same colors as are used in flowers.

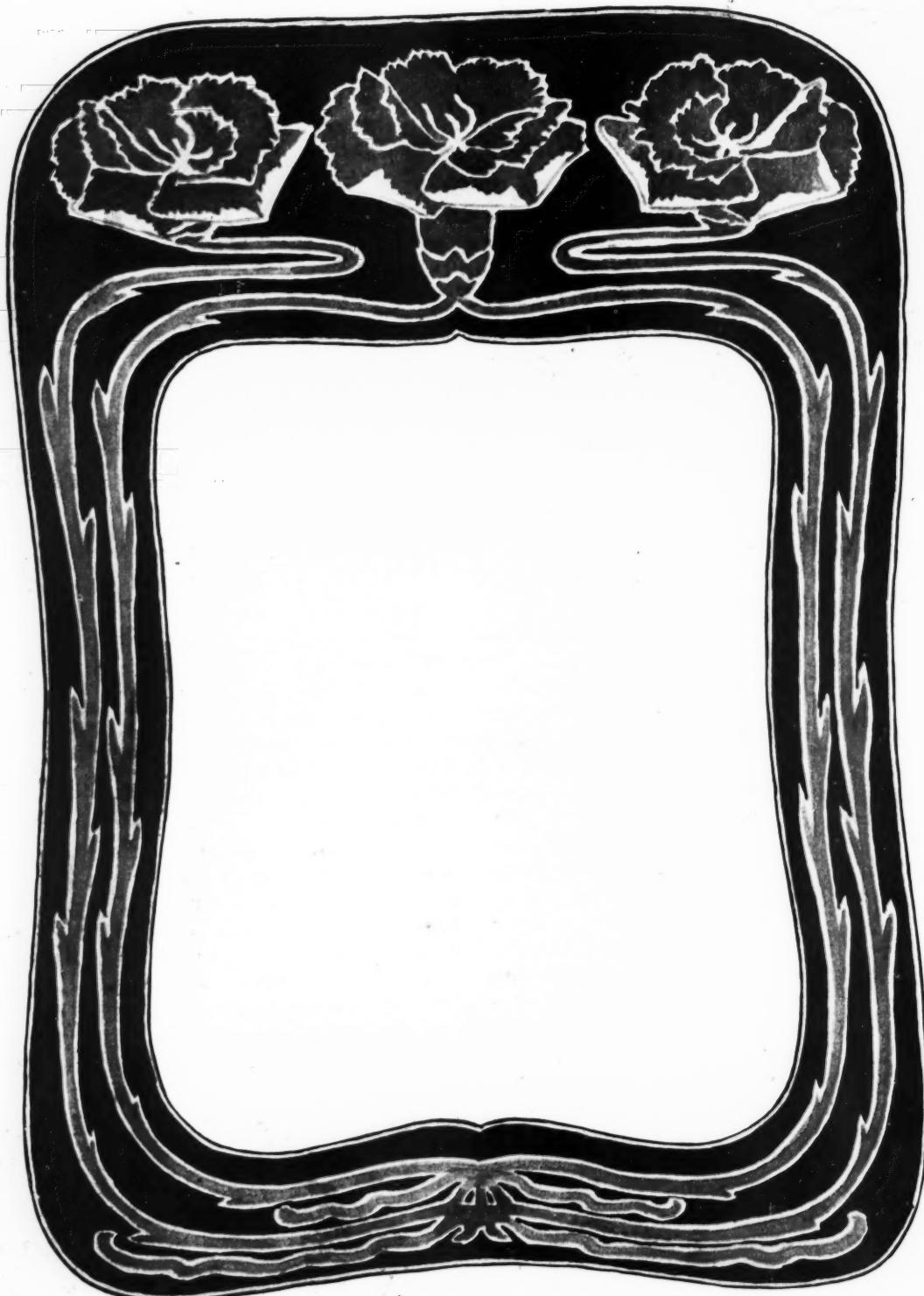
For second fire: Some of the flowers are almost pure rose color while others shade down to almost the purple of the common wild aster. For the rose flowers use Rose (or Osgood's Standard Pink) gradually shading down to Roman Purple, for the others use Violet No. 2 and Deep Blue with a touch of Black for the deepest tones. The leaves should only need accenting in the second fire—use Brown Green with a touch of Black and Dark Green. Centers Yellow Brown with touch of Meissen Brown.



PURPLE CLEMATIS (VIRGIN'S BOWER)—MRS. CARRIE WILLIAMS

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DESIGN FOR PORTFOLIO OR FRAME—EDITH ALMA ROSS

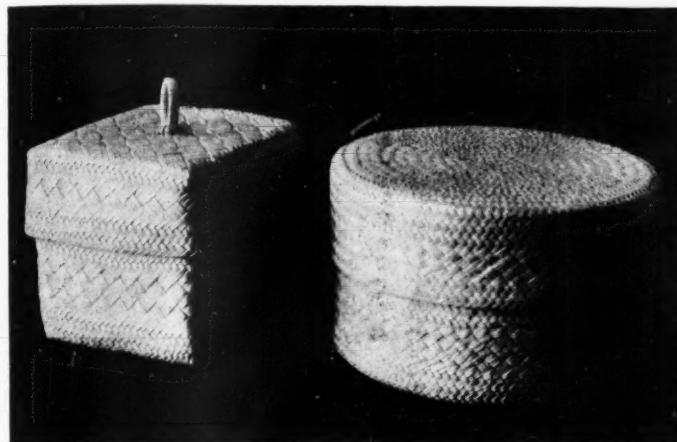
THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

Summer Address, care of Keramic Studio Pub. Co., Syracuse, N. Y.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



Photograph kindly loaned by the Misses Frances and Mary Allen.

THE MAKING OF A PALM-LEAF BASKET

Mrs. Lucy E. Childs*

[CONCLUDED]

A ROUND PALM-LEAF BASKET

A ROUND basket is made somewhat differently from the square basket just described. We have shown that the button of the square basket contains all of the straws used in the basket.

The button of the round basket is quite small and after it is completed other straws are added at regular intervals until the basket is of the required size. This process is called "widening".

No. 4 or 5 leaf is used for the round baskets and the leaf must be trimmed the same way as the coarse. Then take 32 straws 14 inches long, divide them into two equal parts, tie and put together in the same manner as in the square button but this is braided differently and there are but eight upper and under straws in each quarter. Bend back the upper straws in a quarter, and leaving two under ones down at the right, take up the next two at the left, lay first upper straw across under these, bring down the left of the two up, and take up the next one to the right. Lay next upper straw across, bring down left one up again, and take up the last one to the right. Lay next upper straw across, bring down left one up, lay next upper straw across and bring down the last one up. Now take up the two under straws at the left of this quarter. Lay under them the first upper straw and proceed as in the plain turn, to the end of the quarter. Braid the other quarter in the same manner. Then, anywhere between two corners, take up one under straw that has two down at the right. Lay upper straw across and bring down over it the one left up. Take up the next to the right. Go on in this manner till you reach the starting point. You have completed your button with a three-quarters turn.

There are three kinds of plain turn beside the double one (which means two turns braided at the same time, as in binding off.) The "whole turn" is one in which the upper straws are laid over two and under two. In

the "three-quarters turn" the upper straws go over two and under one. In the "half turn" the upper straw is over one and under one. This, however, is rarely used.

For the first turn after the button is made, select 16 straws, 12 inches long, and double them. Take up one under straw with two down at right and in between these two, place one of your straws so that half its length stands up above the turn, the other half below. Take another straw, slip the end under the right one of the two straws down and draw it out to the right to half its length. The other half forms the first upper straw. With the straw left up, take up the next under one to right. Lay across the first upper straw, bring down the left one up, and take up the next to right. Do the same again. Now bend down the second straw inserted and place it between the two under ones down. Take another straw and slip it under the one to the right of the one just brought down, drawing it out to the right to half its length. Braid two straws as before, then bend down the last straw inserted, turning it as it bends, and place it between the two down. Put another straw as before, tucking it under the straw at right of the one brought down.

Continue braiding like this, always braiding two straws between every two widenings, until there are but two upper straws left. Bend down the last straw inserted, take the straw left standing at beginning of turn, turning it as it bends, so that the upper side of it becomes the under, and slip it under the right of the two down and draw it out to its full length to the left. Braid the next two straws, then there is one under straw left up, which you bring down over the next upper straw. This finishes the turn. You have "widened" the first time. Now braid a three-quarters turn, then widen again "once in two," i. e., braiding two straws between every two widenings. Braid another three-quarters turn, and then widen "once in three". Braid one whole turn and one three-quarters turn and widen again once in three. Now braid two whole turns and turn this part (which is called the top) inside out. Press it, taking special pains to make the button flat.

Turning the top loosens the last turns so the straws must be pulled together till tight again. Braid three



Photograph kindly loaned by the Misses Frances and Mary Allen.

* The name of the author of this article was by mistake given in last issue as Mrs. Shields. The article is by Mrs. Lucy E. Childs, of Deerfield, Mass.

KERAMIC STUDIO

whole turns and either keep on with them till the basket is of the desired depth, or braid a border. This can be in twos, as described in the square basket or in threes. For the latter take up three under straws leaving three down at right and put across under them three upper straws, these last being over three and under three. Bring down the three up, and take up in their place the next three to right and lay three upper straws across. Keep on in this manner through the turn.

There are three under straws beneath each set of three upper ones and in the next turn both sets of three must be braided together. You must take up together the same "threes" that were used together before.

Turn back any upper set of threes. Leave down the first three under ones and take up the three at left of them. Lay the three turned back across and bring down over them the three standing, taking up the next three to right. Proceed in this way through the turn.

For the last turn of the border bend back as in the last turn a set of three upper straws. Take up the outer one of the second set of under straws i. e., counting from right to left, take the 6th straw, lay the first of the set turned back, across, take up the next under straw to right of one up, and braid the rest like any whole turn, except that the upper straws will be over five, four or three, instead of over two.

The rest of the basket is in plain turns till four and one-half inches deep. Bind off with two three-quarters turns as in the square basket, and finish in the same way. Turn the edge of the basket inside, and press on a round block four inches across.

The cover is exactly like the basket till you have widened the second time, once in three. See Illustration. As the cover must be a little larger than the basket in the next turn widen one in twelve. Before you have used double straws in widening. Now take single ones seven inches long. Take up one under straw with two down at right, and between these two place one of the seven inch straws leaving the end an inch above the turn. Take another straw and slip one end under the right one of the two down, leaving the end out an inch to right. Braid twelve straws, then repeat the widening. Keep on in this way through the turn. Braid another plain turn, then turn and press the top of the basket. Braid whole turns till the sides are $2\frac{1}{2}$ inches deep. Bind off with two three-quarters turns. Finish same as basket, turning in the edge half way, and pressing. In describing baskets, I have used the terms used by the basket makers. For instance, they never "weave" a basket, they braid it. Though there are many shapes and sizes of baskets, if any one can make a button, braid a plain turn, widen and bind off, she holds the key to the making of any palm basket.



ANSWERS TO CORRESPONDENTS

H. E. L.—It is not considered good technique to use enamel to raise any part of a naturally painted subject. A smooth even surface is the desideratum. You must rely on your color tone for depth. You will find in July KERAMIC STUDIO the information you desire as to shadow color of pink roses. For a pink tinting use Rose.

B. C. L.—The same principle holds good in any art. No one has a right to sign with his or her own name any study or design copied from the original of some one else. Many desiring the credit of the technical execution of the work sign innocently without considering this point, they should add "after design by —."

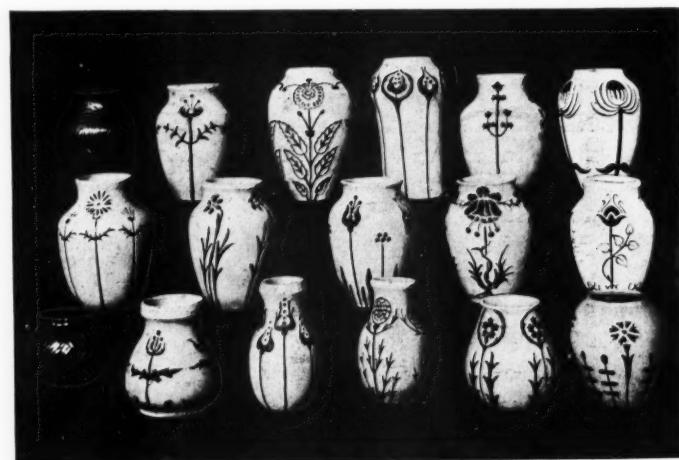
A. M. H.—We can see no objection to having the entire dinner service of 120 pieces in gold band and monogram, it would be quiet, unobtrusive, and in good taste. However, it would also be in good taste and more entertaining if some of the courses were decorated in appropriate conventional

designs in gold, into which the monogram can be worked if desired. The sets which might be thus decorated are the fish, salad, game, entree, dessert and fruit. The most elaborate decoration should be found in the dessert set.

Mrs. L. P. M.—We should judge that the trouble with your gold which you made from the KERAMIC STUDIO recipe by Miss Peacock and which, you say, peels off after firing and has no glaze, is that you used the general flux No. 8, instead of making it as directed. The gold is evidently not fluxed enough to use on white china. Perhaps it will work all right over color or raised paste. You can not do anything now to change it without a great deal of trouble. If the oil mixed with it is too fat wash it all in alcohol, pour off the fluid and mix up freshly.

Mrs. H. A.—The Fleur de Lis design by Miss Patterson in April KERAMIC STUDIO may be executed as follows: Draw design carefully in India ink. Lay in part of the flowers with Purple lustre, part with Violet, leaves in Light and Dark Green lustre. Tint inside of bowl with Ivory or Yellow Brown lustre, when dry carefully remove with a pen knife any lustre that may overlap the design. Paint in the dark ground with Roman Gold, using a good sized square shader. When dry give a second coat making the strokes at right angles to the first coat. Paint design on inside in gold, two thin coats Second fire. First scour the gold well then go over the Purple lustre with Dark Green lustre, shade the Violet with the same color again and strengthen the Greens. Retint inside if necessary. Outline the design in Black paint. Use the Black powder color mixed with a thin sugar and water syrup. You will do well to go over the outlines twice if not practiced in making firm black lines. Retouch gold where thin. If necessary, the design may be retouched for a third fire.

Mrs. E. G. F.—White china which has been used but not discolored may be boiled up in soda and water. It will then probably decorate and fire successfully.



Technical High School, Providence, R. I. Pottery.

PROVIDENCE TECHNICAL HIGH SCHOOL

Amongst the many institutions in which the Arts and Crafts have an assured place is Providence Technical High School. This institution, founded in 1892, has been too small for a number of years, and is now in the hands of contractors by whom it will be transformed into a building capable of accomodating three times as many pupils as at present.

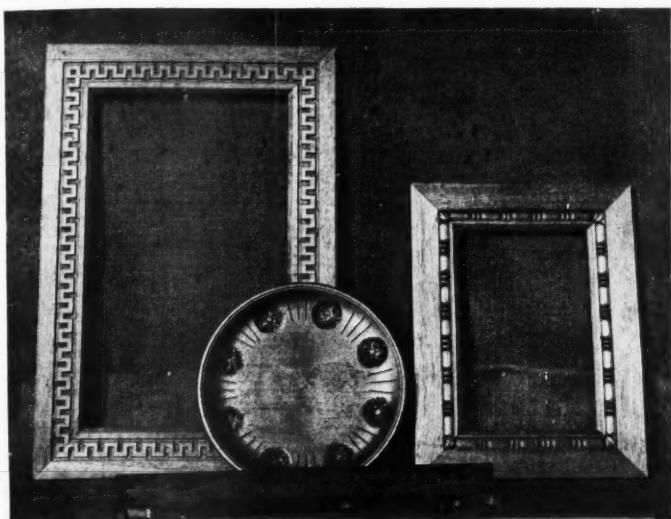
The students of this school have large opportunities in artistic lines, for, beside the usual shops, drafting rooms and laboratories, there is provision for photography process reproduction, copper work, wood carving, pottery, modeling, basketry and domestic arts.

Pottery, modeling, carving, cabinet work and copper work are taken in the first and second year of high school. The objects represented in the above illustrations were produced in the first and second year classes, and all in a single room in charge of Mr. W. W. Dove. The boys also took the photographs. The work in pottery is most interesting also the work in wood, particular mention should be given to the chair illustrated, also the frames.

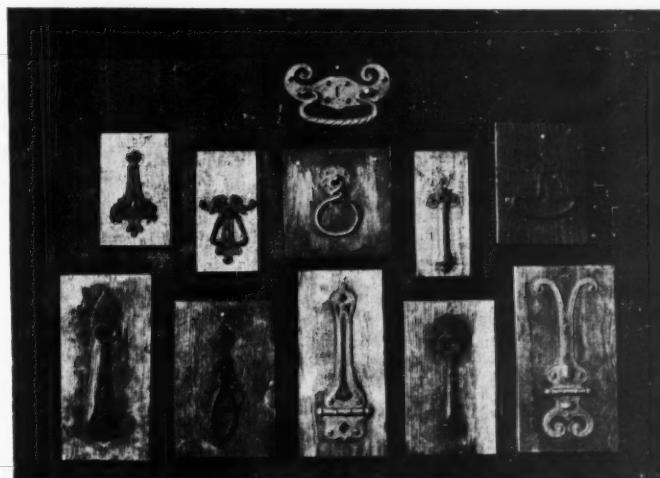
When the new building is completed, it will be thrown open in the evening to the workers in Arts and Crafts.

KERAMIC STUDIO

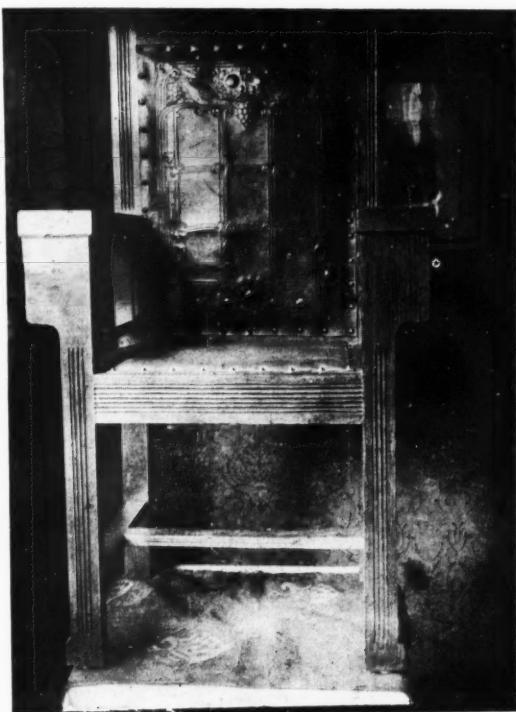
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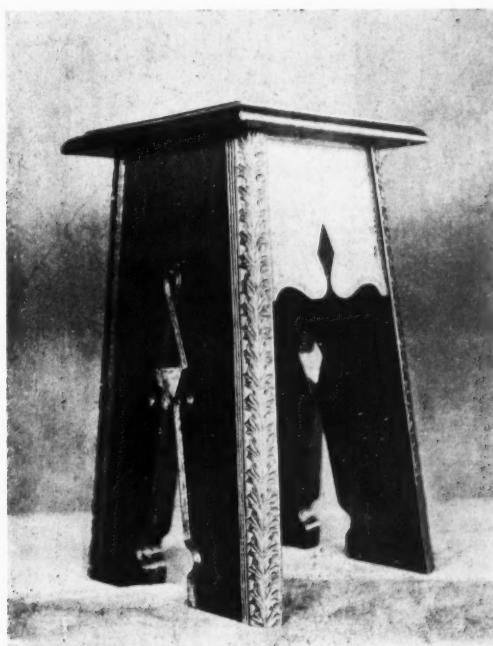
Technical High School, Providence, R. I. Wood Work.



Technical High School, Providence, R. I. Metal Work.



Technical High School, Providence, R. I. Wood Work.



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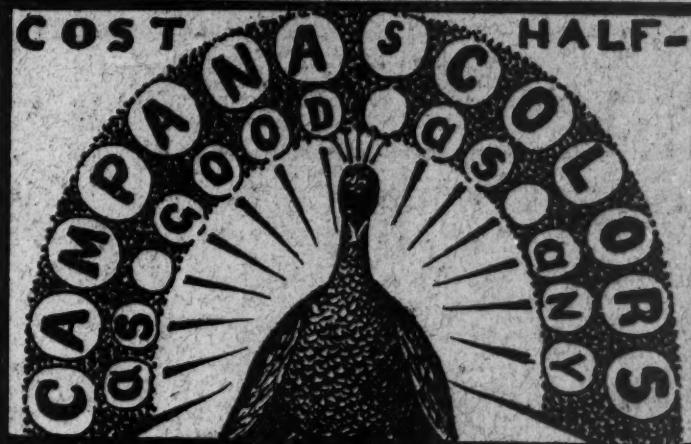
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